CHAS. O'CONNELL PG. 5

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THE REVEILLE

DEVOTED TO THE BANJO MANDOLIN & GUITAR

VOL. III. Single Copies 10 Cts. SAN FRANCISCO, CAL., NOVEMBER-DECEMBER, 1900. No. 6.

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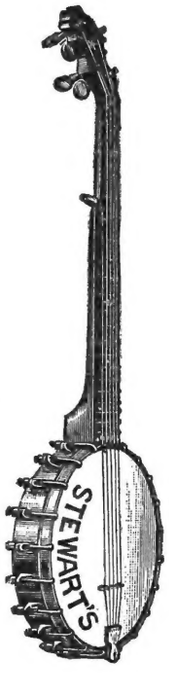

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The Reveille

A Journal published bi-monthly in the interest of the Banjo, Mandolin and Guitar by

PROF. CHAS. F. GRAEBER, Editor & Publisher

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$1.00 per inch, each insertion. Special rates for space over five inches and on long term contracts. Teachers' cards, two lines, $1.00 per year. . . . .

We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar, and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive marked copies of local papers containing reports of concerts, entertianments, etc., where the above instruments are represented.

NOVEMBER—DECEMBER, 1900.

Great Scott! This is the best we have had to put up with since we became the owner of this valuable journal. A letter we received the other day contained the following extract: "Mr. Graeber, I have subscribed for several banjo, mandolin and guitar journals and if they have not gone *bung* (whatever that means) they have *invariably* raised the price of snbscription after a few issues. Now, if I subscribe for your paper, of which I have had the pleasure of seeing a copy, will you, or can you, guarantee that you will continue to publish it and not raise the price for one year." To which we would, *and did, reply*, "our word is as good as a bond. We will not raise the price of THE REVEILLE, but should we wish to do so, *you* or *any old subscriber* will receive your year's subscription until it runs out. Then, if you wish to renew, we would be pleased to receive your subscription. Of course, every editor of a journal like THE REVEILLE knows it does not pay at 50 cts. per year's subscription. Yet we have been publishing the paper for some time and all *old subscribers have renewed their subscriptions*, which is proof enough that it is worthy of support. It is true that several of our leading journals have raised the price of their subscription, but that does not mean that we must or will do likewise. No! If you subscribe for THE REVEILLE you will get each issue until you have all you paid for. As for going to the trouble of giving a bond. Well, it is not necessary. You have our word."

Alfred A. Farland writes, that the A. A. Farland Grand Concert Banjo is a grand success and will be put on the market as soon as possible, to which we may add, that we wish him every success with them. It certainly ought to be a good instrument as Farland has studied the banjo more than any other man in the world and he should know just how to construct one to get the most tone possible out of it.

On Monday evening, September 10, Prof. Graeber and David B. Torres played a banjo duet that surprised the immense crowd that gathered in Golden Gate Hall in aid of St. Brigid's Church.

The American Guild of Banjoists, Mandolinists and Guitarists is now well under way and we hope by Jan. 1st, 1901, it will be completed. This institution merits the support of every player of these instruments, and every teacher of these instruments should join it. On another page will be found a reproduction of a circular sent us by Mr. Morris, editor of *Stewart's Journal*, and which should be read carefully. We may add, send your name at once, don't wait until you see what it is going to be. The fee is only $1.00 and that won't break you, and you will not regret it. To accomplish anything we must have the support of every teacher, at least, in the United States. The circular will enlighten you somewhat, so read it over carefully. That this institution will benefit all teachers is a foregone conclusion. It is just what we need, and have needed for a long time. My space is so limited this issue that I must not dwell too long on this subject, in fact, nothing more need be said for if one has to be coaxed into joining this organization, I will not say another word about it.

Prof. D. Mansfield's new Guitar Book will be ready in two weeks. This book will contain over 200 different movements for Guitar fingering and some sixteen choice, easy pieces. For a sample, kindly look over the guitar music in this issue. This will be by far the best book published. Every guitarist should have one. Prof. Mansfield is also working on a second book which will contain 141 easy and progressive selections. $1.00 is the price of each book, and that is within the reach of all.

The Zeno Mauvais Music Co. report an increasing demand for the Regal guitars and mandolins.

The American Guild of Banjoists, Mandolinists and Guitarists.

PREAMBLE.

THE BANJO.—While the origin of the banjo may be traced back to the ancients, its first known prominence in America dates from about 1831. The banjo was crude in form at this time, but was soon after experimented upon and improved by various manufacturers until it reached the stage of becoming a popular parlor instrument. Following this the instrument was taken up by professional musicians who devoted serious study to it with the object of teaching it as a legitimate instrument. Owing to the prominence attained by banjo orchestras of late years and their general use in public and private performances other instruments of the group or family have been originated, such as the piccolo banjo, banjeaurine, bass banjo, etc., which have added very greatly to the effect of the orchestration. Within the past five years the leading members of our ambitious fraternity have studied the masters with such good results that many of the best gems of Beethoven, Mendelssohn, Mozart and other famous composers,have been adapted and arranged for the banjo with as good effect as could be obtained from the original instrument. The modern banjo, improved and perfected, is now capable of such a variety of charming effects, ranging from gay to grave, that any musical selection, from a popular song to a sonata, may be successfully performed. The modern banjo is known throughout the world as the product of America, and as its National Musical Instrument.

THE MANDOLIN AND GUITAR.—These two instruments have been so much used together, as well as in combination with the banjo, that their merits are pretty generally known at the present time. The popularity of the mandolin in this country dates from 1879. Since that time, both the mandolin and guitar have become so closely identified with the banjo that the interests of all three instruments may be said to be identical. The development and accomplishments among our professional performers of the guitar and mandolin have been so pronounced and rapid that we now have virtuosi of both instruments, as well as of the banjo, who give entire recitals, unassisted, and may conservatively be said to take rank as artists with the greatest performers upon other instruments.

NEED AND OBJECT OF THE GUILD.—So far as known to the promoters of the American Guild of Banjoists, Mandolinists and Guitarists, there is not, nor has ever been, a recognized college, school, or guild in the United States which has the chartered right to institute examinations and grant diplomas to teachers and graduates of the banjo, mandolin and guitar.

This Guild intends to operate under a charter which will give authority to grant diplomas in every State of the Union.

The object and purposes of the Guild are herewith briefly set forth:

(a) To further advance the interests of the instruments in their literature, music and manufacture.

(b) To set the standard of competence, and establish a higher average of ability among those desiring to teach.

(c) To provide a bureau of acknowledged authority on technical and all other questions relating to the instruments and their study.

(d) To conduct examinations, and grant diplomas throughout the United States.

ORGANIZING WORK.—The following named gentlemen are acting as District Secretaries until the election of officers and committee takes place by popular vote in January, 1901:

Mr. Charles Morris, Editor *Stewart's Journal*, 1016 Chestnut Street, Philadelphia, Pa.

Mr. Clarence L. Partee, Editor *The Cadenza*, 5 East 14th Street, New York City.

Mr. F. L. Keates, Editor *The Major*, Saginaw, Mich.

Mr. C. C. Adams, Editor *The Concerto*, Dwight, Ill.

These District Secretaries are engaged in making the project known to the profession, the trade, and public generally, with object of gaining active and moral support; and associated with them as Assistant District Secretaries are:

Mr. Fred C. Meyer, Editor *The Tempo*, 3439 Marshall Street, Philadelphia, Pa.

Mr. O. H. Albrecht, Editor *The Enterprise*, 1524 Chestnut Street, Philadelphia, Pa.

Mr. Chas. F. Graeber, Editor THE REVEILLE, 634 Post Street, San Francisco, Cal.

MEMBERSHIP CONTRACT. — The Membership Contract should be filled in by those desirous of becoming qualified members of the Guild, and be forwarded to any one of the District Secretaries before January 1, 1901, after which date this particular form of membership application becomes obsolete.

During January, 1901, the District Secretaries will confer, and a complete list of the qualified applicants be published. It will be the especial care of the District Secretaries to see that only names of proven qualified applicants appear on the printed list.

Each of these applicants will receive a copy of the list together with a voting paper whereon he or she can record votes for officers and committee of the Guild.

When the officers are duly elected, they will draw up the Constitution and By-Laws of the Guild, and make application for a Charter under the State Laws of Pennsylvania, and

upon the securing of the Charter, a banking institution will be selected through which all financial matters are to be conducted, and the Guild members then notified of the officer to whom the first Annual Fee, according to contract, is to be remitted.

CONTRACT

For Membership of The American Guild of Banjoists, Mandolinists and Guitarists.

I..... .....
of... .....
hereby beg to apply for membership of the above Institution, and if accepted, will remit the first Annual Fee of One Dollar, upon election of the Treasurer and receipt of his application for the Fee.
To District Secretary
.....
..... Date.....

THE BIG FELLOW:—Look out; you little cuss! If you don't stop shaking this ladder, we'll both fall.

THE SMALL FELLOW:—Alright, old man, I won't have far to fall, I'm near the bottom now.

THE BIG FELLOW: Don't be so sure your safe; if I've got to tumble I'll make it a point to fall on you hard.

A Minstrels and Variety Concert was given under the auspices of Spruce Camp, No. 132, Woodmen of the World and Yosemite Council, No. 19, Degree of Pocahontas, I.O.R.M., in Armory Hall, Alameda. Friday, Oct. 19. The hall was crowded, Among the talent was the Apollo Mandolin and Guitar Club (Prof. Ticknor, leader), who played two selections and scored a tremendous applause.

Chas. H. O'Connell was born in New Haven, January 31st, 1876. Took up the banjo at the age of 15, enjoys the distinction of being New

Haven's leading performer, makes a specialty of popular music, has filled many important engagements, as banjo soloist. Among the selections in his repertoire are the following numbers:

Polka de Concert, Glynn; Ahead of the Times, March, Glynn; L. A. W. March, Ossman; Leisure Moments, Gavotte, Ossman; Limber Libby, Hogben; Manzanillo, Robyn; Old Folks at Home, var., O'Connell; Coon and a Watermelon, O'Connell.

Mr. O'Connell's reputation as a solo player is a guarantee of his ability as an instructor. No other banjoist before the New Haven public has been more successful, and the press opinions are so flattering that it is unnecessary to add further regarding his great popularity.

SAN FRANCISCO, CAL.,
Sept. 10, 1900.

To Prof. Chas. F. Graeber:

DEAR SIR: I desire to thank you and your Banjo Club, for the kind assistance you rendered us, on the occasion of the benefit concert tendered to the widow of the late J. B. Francis, at Union Square Hall, September 5th. Our thanks are also due to Mr. Frank E. Pratt, who so kindly decorated the hall for us, also to Mrs. Eugenia Tully, and Miss Mamie Turner, and Miss Edith Peters, who volunteered their services, and last but not least your two children, Miss Lucille and Frank who so cleverly danced themselves into favor on that occasion. I may state also, that with the exception of Miss Peters, all of these ladies and gentlemen were strangers to the beneficiary. Prof. Francis' own relatives, refused to help us in any way whatever, his own brother would not sell a single ticket, being prevented no doubt by "professional jealousy." With good wishes for yourself and club, I remain,

Yours sincerely,
WALTER CLARKSON.

On Wednesday, October 3, Farnsworth Lodge, No. 95, I. O. O. F., gave their 5th Anniversary. A very neat program was rendered and one number, particularly, called for an unusual amount of applause, that was the banjo solo of H. L. Hastings, who we may say is a performer of no mean ability. His solos will always produce an encore. Any one who thinks the banjo is on the wane should attend an entertainment where Mr. Hastings is on the program.

Mention this paper when writing to advertisers.

Mr. Valentine Abt, the eminent mandolin virtuoso, has already booked a large number of dates for season 1900–1901, and his work this season will surpass that of last year in every way, both as to number of engagements filled and as to artistic results. Mr. Abt is booked with the Boston Ideal Club for three engagements in December and has just closed a two weeks' engagement in California for next March, when he will appear in twelve or more California cities under the management of Mr. Edward S. Warren. Another notable engagement booked by Mr. Abt is to be under the management of Mr. J. J. Derwin, at Waterbury, Conn., Nov. 15th.

In response to many requests from all parts of the country, Mr. Abt has decided to publish six of his best numbers, taken from his concert repertoire, for mandolin solos, with and without piano accompaniment, and they will be ready in a few weeks. They are to be sold by subscription and advance orders have already been numerous. Those desiring to engage Mr. Abt for a concert this season would do well to communicate with Mr. Abt or his manager, at No. 5 E. 14th St., New York City, without delay, in order to arrange for favorable dates and terms.

Mention THE REVEILLE.

Prof. E. J. Appleby, who went to Alaska some time back, has returned and is none the worse of wear for his trip. He has had some novel experiences since leaving Frisco, with his banjo. When we have more space we will print a few for the benefit of our readers. Prof. Appleby enjoyed his trip and upon his return hurried to the office of THE REVEILLE to thank us for sending him to fill such an important position. Prof. Appleby may say he was the first noted banjoist to go so far North. He astonished men from all over the world, who had gathered there to gather more of the earth's treasure. *Men of culture*, who had heard the banjo played in great cities, in theatres and concert halls, by some *reputed* good players, but had never heard it played like Prof. Appleby played it, in far off Alaska. THE REVEILLE welcomes him home and wishes him continued success.

Father Byrnes' Church, in Navato, Cal., held a grand Fair for the benefit of the Church. Mr. D. B. Torres, of Prof. Graeber's Banjo Club played several catchy selections.

TYPO'S KNOWLEDGE OF MUSIC.

Compiled by D Minor.

Music Lesson III.

The vertical line drawn across the staff is called a bar, and is used to divide the notes into equal parts, and define quantity or recurring stress of accent. The space between the bars is called a measure. The double bar denotes the end of a strain or an idea. To assist the eye, at a glance, to see the exact rhythm or quantity of time [the number of beats or counts] between the bars, fractional figures are usually written after the clef at the beginning of a piece of music. The following is an illustration of some of the fractions:

The upper figure expresses simply the quantity; the lower, the quality, or the upper figure the number of notes, and the lower figure the kind of notes in a measure. For an illustration take the fraction ¾, three quarter notes, or their equivalent, fill a measure. The same principle will govern the application of all the fractions. Each fraction locates its accented note or notes.

The notes in each measure are divided into two or more equal parts, and each equal part is entitled to a beat or count.

In estimating the value of notes and rests, a quarter is generally considered a unit of time, or one beat or count, excepting in **3=8** and **6=8** time.

Double or **2=4** Time has two beats in a measure, down, up, counting one, two. One beat for each quarter or its equivalent, and the accent falls on the first note in each measure. Observe, the notes may be all eighths, or sixteenths, or thirty-seconds, or quarters, or rests, or may contain enough of each to equal two quarters which fill a measure. This principle or rule can be applied to the different time.

Triple or **3=4** Time requires three beats, down, left, up, counting one, two three. One beat for each quarter or its equivalent and the accent falls on the first note, in each measure.

Common, Quadruple or **4=4** Time has four beats, down, left, right, up, counting one, two, three, four. One beat for each quarter or its equivalent, and the accents falls on the first note and third quarter [if eighths, first note] in each measure.

Sextuple or **6=8** Time can have one beat for each eighth note, down, left, up, down, left, up, counting one, two, three, four, five, six, and the accents falls on the first and fourth eighth notes; or can have two beats, down, up, counting one, two, and the accents falls on the first and fourth eighth notes.

12=8 Time has four beats, down, left, right up, counting one two three, four. One beat to each group of three eighth notes or their equivalent, and the accents fall on the first and seventh eighth notes, or it can be treated as 4-4 time.

3=8 Time can be treated as 3-4 time. Eighth instead of quarter notes.

6=4 Time can be treated as 6-8 time. Quarter instead of Eighth notes.

Counting mentally instead of beating time is a good exercise, and helps to form the habit of playing and singing in time, with due regard to evenness and accent. Time is a perception that must be cultivated, and which can only be brought to perfection by practicing the correct principle. All of the fractional marks and other mechanical means simply aid in forming the habit of correctly judging time mentally. The mind or understanding should be enlightened through the eye before the hearing is educated or trained through the ear.

Questions on Lesson III.

1—What is a bar? 2—What is the space between bars called? 3—Where is a double bar located? 4—How is the quantity of time in a measure indicated? 5—Where is the fraction placed? 6—What does the upper figure express? 7—What does the lower? 8—How are measures divided? 9—Describe what the fraction ¾ means when placed at the beginning of a piece of music? 10—Can the the same principle be applied to the other fractions? 11—How many equal parts in 2-4 time? 12-How many equal parts in ¾ time? 13—How many equal parts in common or 4-4 time? Also 6-8 time? 12-8, 3-8, 6-4 time? 14—Has each equal part a beat or count? 15—Describe how to beat time in 2-4 time, in ¾ time, in 4-4 time, in 6-8 time, in 12-8 time, in 3-8 time, in 6-4 time? 16—What note or beat does the stress of accent fall on in 2-4 time, ¾ time, in 4-4 time, in 6-8 time, in 12-8, 3-8, 6-4 time? 17—How are the value of notes and rests estimated? 18—What locates the accented notes?

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Music Lesson IV.

The piano keyboard consists of white and black keys which are named after the first seven letters of the alphabet. A black key is between each white key, excepting B and C, E and F. Between C and E is a group of two black keys, and between F and B is a group of three black keys. The black keys [forming half steps] are sharps or flats, depending on the letter which governs the succession of that scale, called the key note. The seven letters succeed each other on the piano keyboard as they do on the staff and in the alphabet.

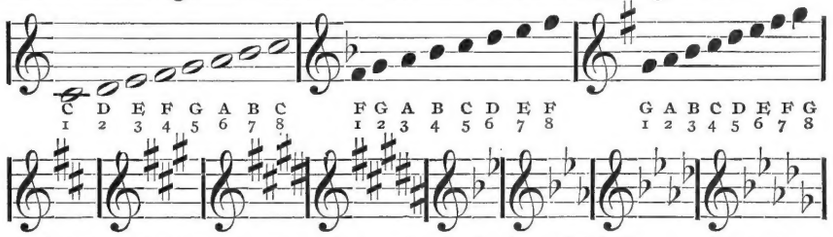
A scale is a succession of eight sounds, in consecutive order, from 1 to 8; repeating the letter begun with, it makes the eighth sound, completing the scale, and is 1 of another scale above or to the right. [See the Great Staff, Lesson II.] The scale has two forms, known as major and minor. The following is the only

Rule for Forming Major Scales—Half-steps between **3** and **4, 7** and **8,** ascending and descending. [This rule has no exceptions because it is Nature's rule.]

Each Major Scale consists of five whole-tone steps and two half-tone steps, and can be written or laid on either the treble or bass staff. The figures 1, 2, 3, 4, 5, 6, 7, 8, are identified with the letters of each scale to establish the degree of each letter in that scale, as each scale has its own degrees, employing the seven letters but on different degrees. The first letter in each scale is 1 and is the key note. [Observe, the figures 1, 2, 3, 4, 5, 6, 7, 8, give to each scale their scale degrees, but do not change the location of the letters on the staff, but the figures are changed.]

The scale of C has no sharps or flats and is played on the white keys of the piano. Sharps and flats are used to raise or lower notes to form the other scales.

A sharp is a character that raises a note a half-step; a flat is a character that lowers a note a half-step, and are placed after the clef on the degree of the letter altered, and is called a signature. Illustration of some of the scales and signatures:



Write on ruled music paper major scales, beginning with letters requiring sharps for signitures: G, D, A, E, B, F sharp. Observe, G is the fifth of C, D is the fifth of G, A is the fifth D, etc., and the sharp raises the note effected so as to make the proper intervals between the notes in that scale. The word sharp is added to the note raised: f sharp, c sharp, etc. Write major scales, beginning with letters requiring flats for signatures: F, B flat, E flat, A flat, D flat, G flat. Observe, F is the fourth of C, B flat is the fourth of F, E flat is the fourth of B flat, etc., and the flat lowers the note effected so as to make the proper intervals between the notes in that scale.

The intervals in the scale of C [which is a model to form the other major scales by] c and d form the interval of a second; c and e, a third; c and f, a fourth; c and g, a fifth; c and a, a sixth; c and b, a seventh; c and c, an eighth, or octave. Observe, where the half steps occur both letters and figures. An interval is the distance between two notes whether by consecutive order or by skips. Intervals by skips, c and e form an interval of a third; c and g, a fifth; c and c, an eighth or octave. In learning the intervals, the notes on the lines or in the spaces should be strictly noticed as the scale intervals are applied to a melody,

Questions on Lesson IV.

1—What is a scale? 2—Where can it be written? 3—How many forms can the scale be written in? Name them? 5—Where are the half steps located in forming the major scale? 6—How many whole steps and how many half steps in a major scale? 7—What character raises a note a half step? 8—What character lowers a note a half step? 9—Where are sharps and flats generally placed? 10—What is the distance from one note to another called? 11—Name the different intervals? 12—How many notes does it take to form an interval? 13—Describe the intervals in the scale of C? 14—In the scale of F what interval does F and G form? 15—♭ and A? 16—F and B flat? 17—Why is B lowered a half step? 18—F and C? 19—F and D? 20—F and E? 21—F and F? Go through every scale in like manner. Describe the keys on the piano keyboard.

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[TO BE CONTINUED.]

An evening of mirth and music was enjoyed at Prof. D. Mansfield's residence, on Monday, October 29th. Such a gathering of noted artists is seldom seen in San Francisco. Prof. F. D. Piccirillo, assisted by W. A. Eames, guitar; Miss Mabel Johnson, mandolin; Miss Annetta Johnson, guitar; Prof. D. Mansfield, mandola; Prof. F. Strebinger, violin; Miss Ethel Roberts, mandolin; played several selections which were enjoyed by all the guests, who voted this the most enjoyable evening of music ever listened to by them.

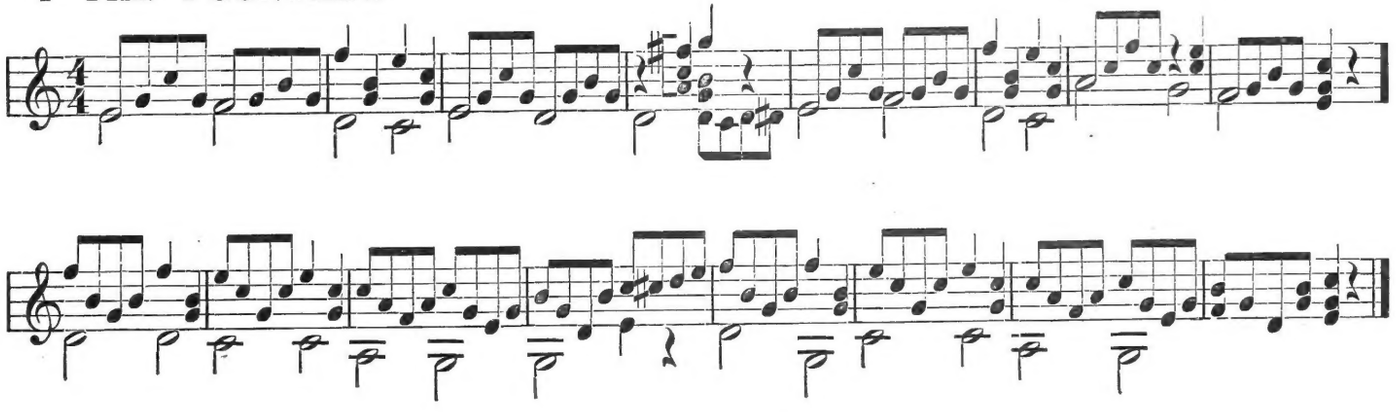
The readers of THE REVEILLE who play the banjo will find a very fine arrangement of the ever popular song "I Dreamt I Dwelled in Marble Halls" arranged for banjo by H. L. Hastings. This is an elegant concert solo and will repay any student or teacher who will take the trouble to learn it.

For Sweet Charity's Sake.

We doubt if there is another Mandolin Club in the world who is called upon to play for charity oftener than Prof. Graeber's, of San Francisco. This large club is always ready to play for any worthy cause: Church entertainments and benefits to widows and orphans, and, in fact, concerts of all descriptions. One night they play for a church; the next for a widow and orphans; then a bazaar; after that for another church; then for the benefit of another widow and so on. All these concerts happened within the last two months, and still they keep on coming. However, the club members do not grumble. They delight to play for any cause, and, in fact, are always anxious to show their ability. Of course, this kind of practice is of untold value to the members and also of great value to the teacher, who is thereby advertised and his name constantly kept before the public. We wonder why other teachers don't do likewise. Of course, it takes a long time to drill a class and after they play fairly well to keep them together. Now, our idea has been criticised time and again, yet, in the face of all, this club has been in existence for over nine years. That is, we have given *nine annual concerts*; that alone is sufficient proof that this scheme is the best. The teacher loses a little more time, but see the result: He is constantly kept busy and can afford that time, while the other teachers who start clubs and don't intend to play for concerts *gratis*, only keep them going a short while, as the members become tired of practicing all the time behind closed doors. Teachers, wake up; think this over; study this out, and see if you cannot afford to do likewise.

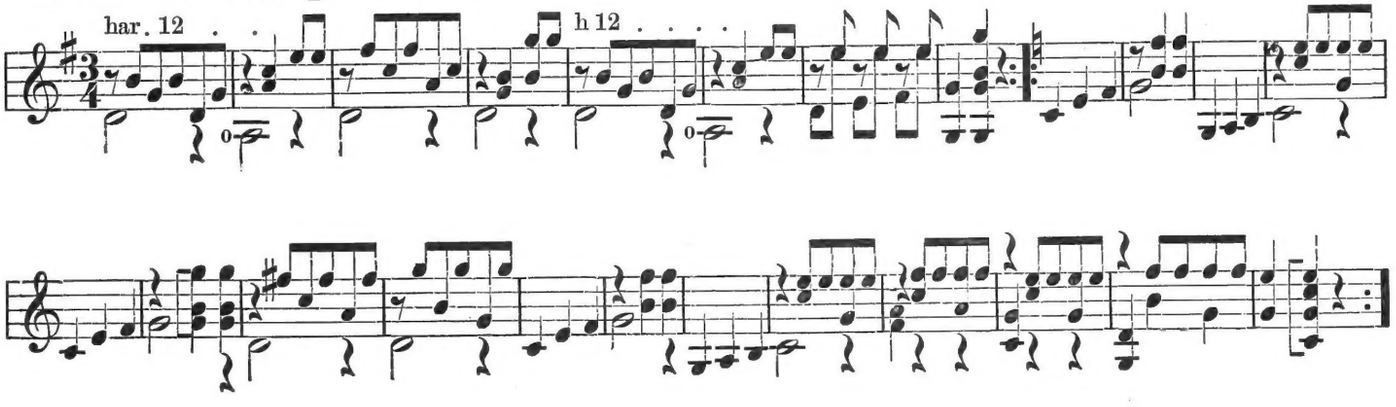
1—THE FOUNTAIN.

By D. MANSFIELD.



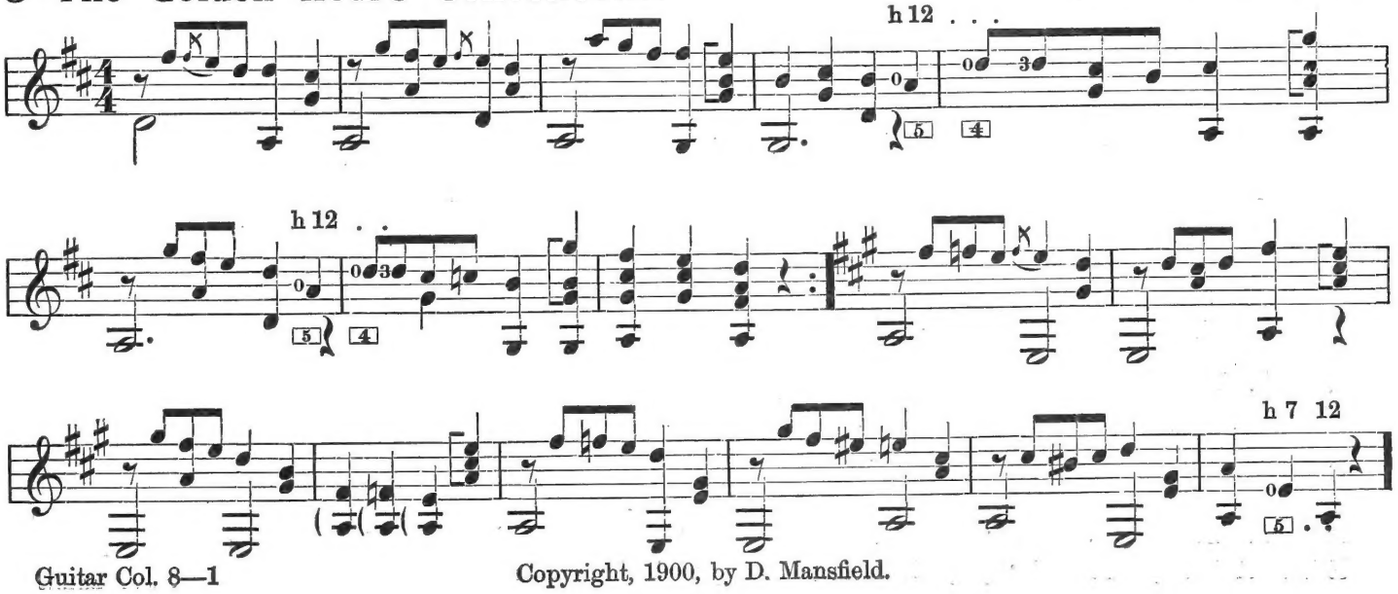
2—The Flowing Waters Waltz.

By D. MANSFIELD.



3—The Golden Hours Schottische.

By. D. MANSFIELD.



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4—The Postal Galop.

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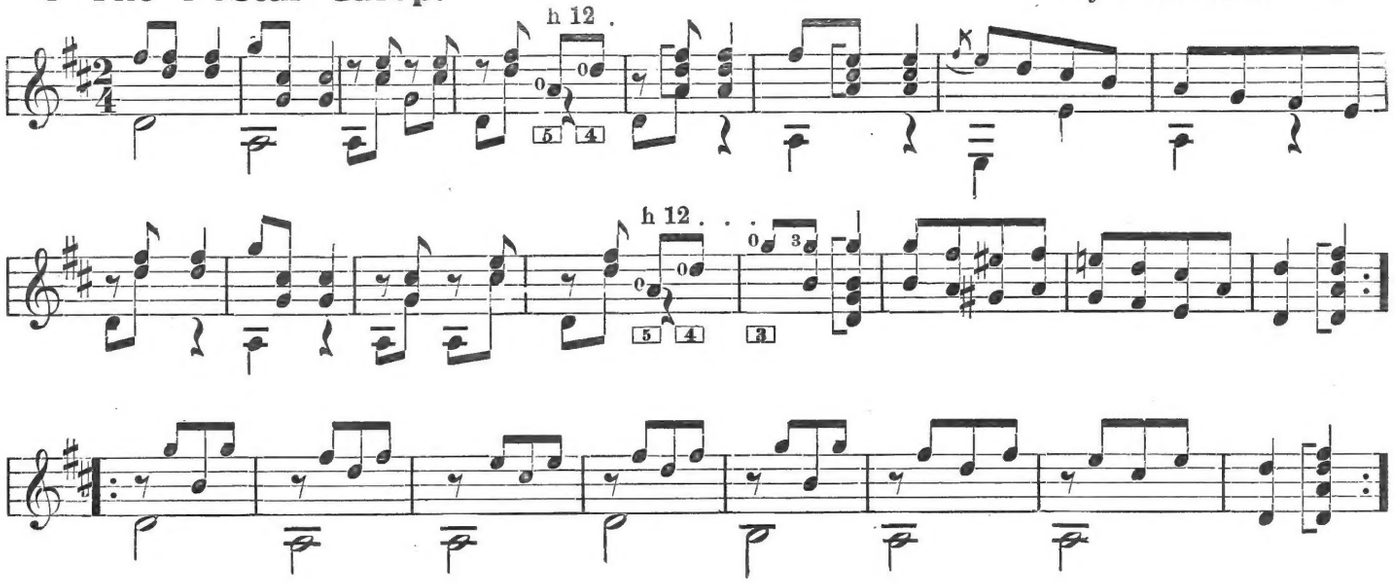

5—The Maiden Waltz.

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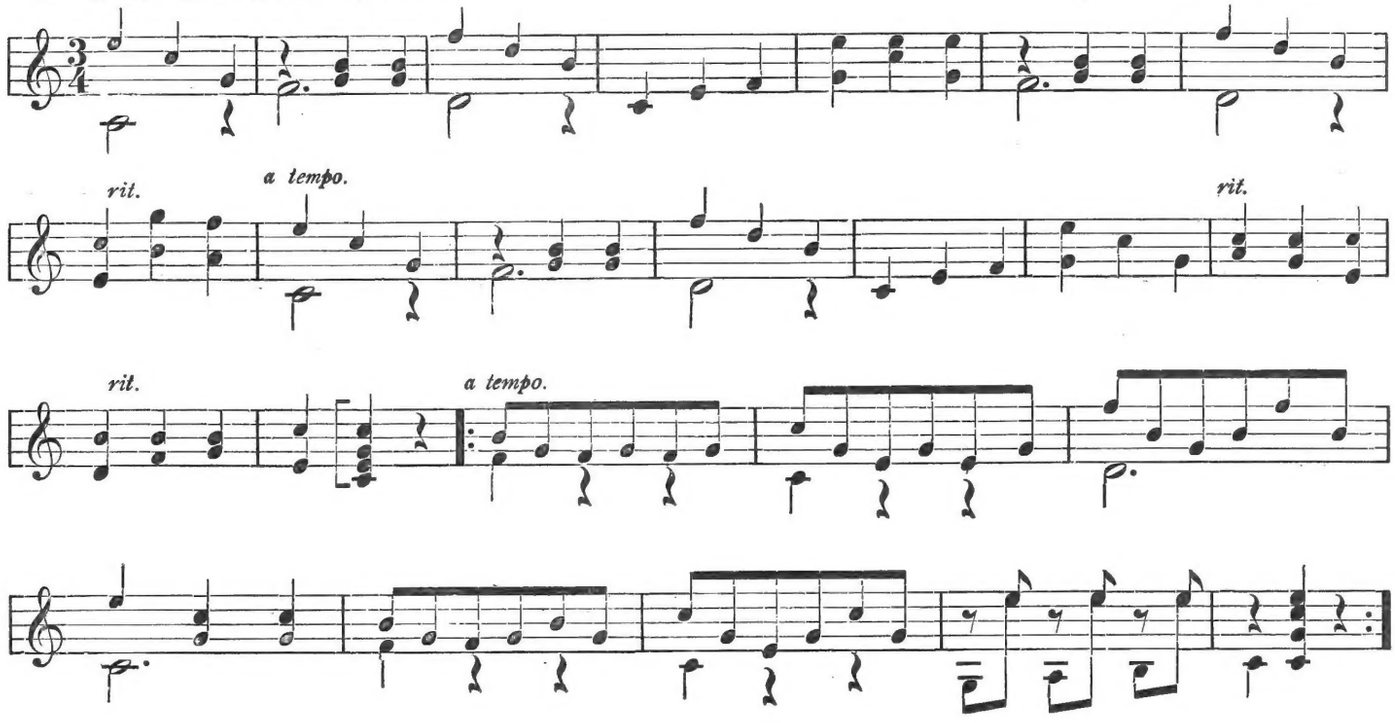
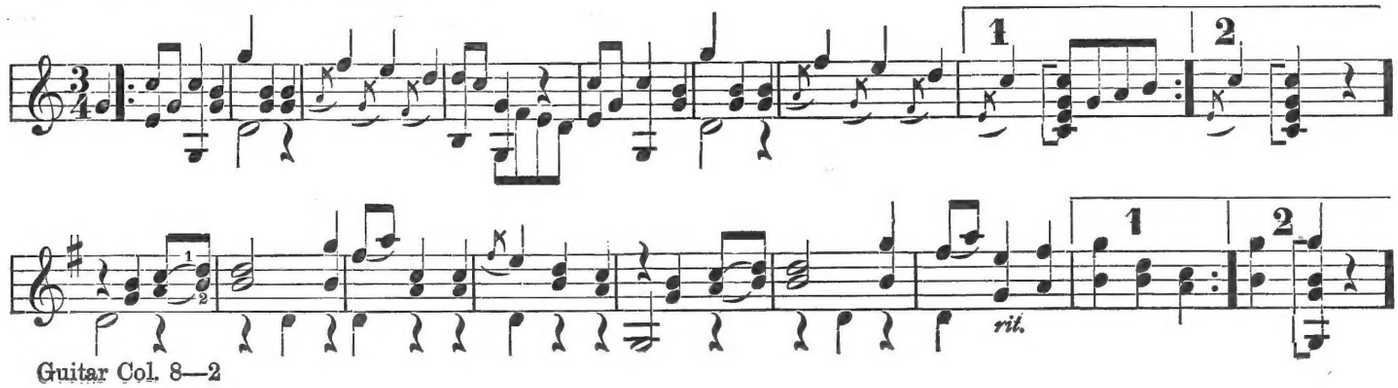


6—The Elect Mazourka.

By D. MANSFIELD.



Aloha=Oe and Moanalua.

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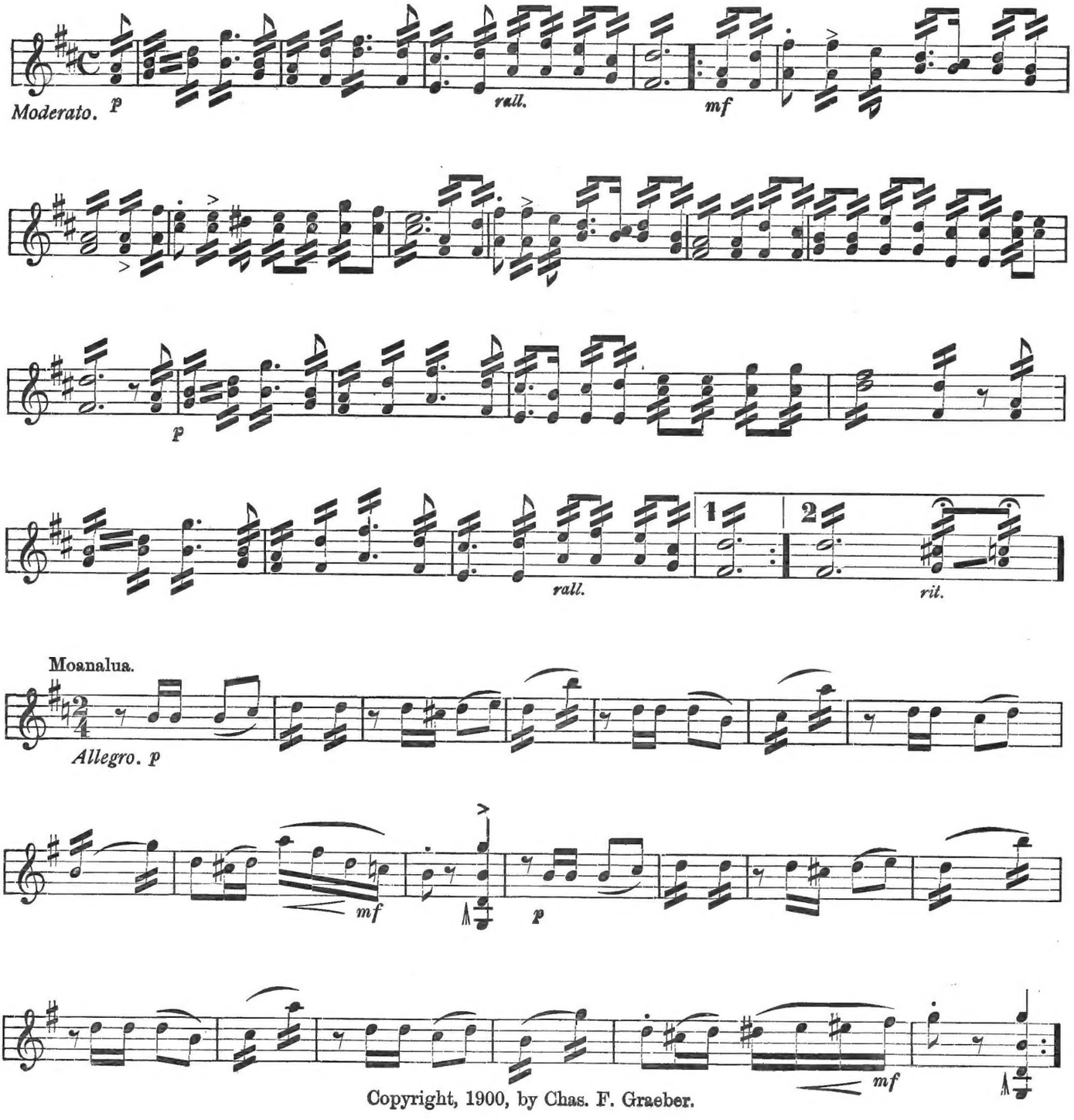
MANDOLIN DUO.

Arr. by W. A. EAMES.



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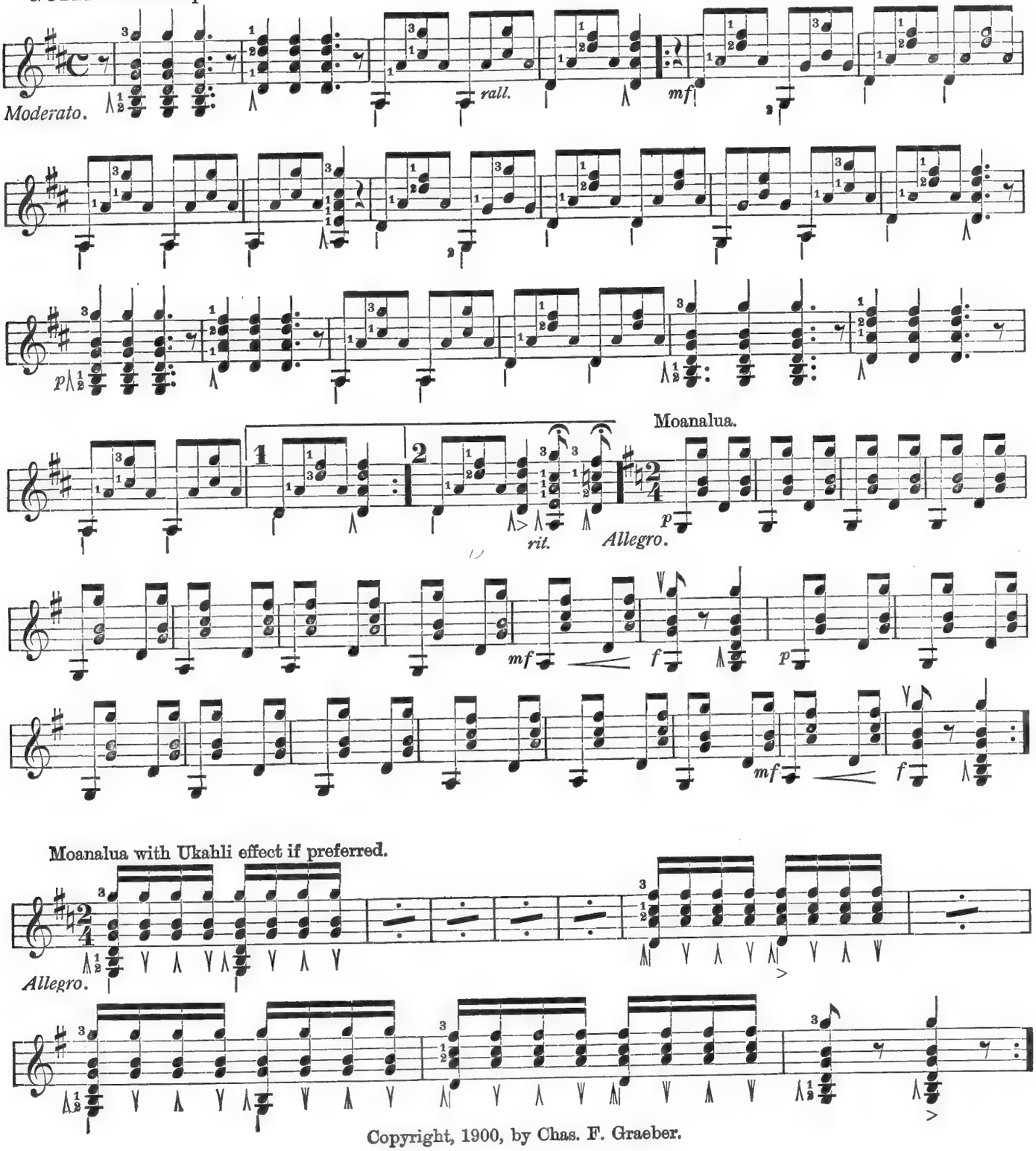
Up ∨ Down ∧

Hawaiian Music.

GUITAR accomp

Arr. by W. A. EAMES.



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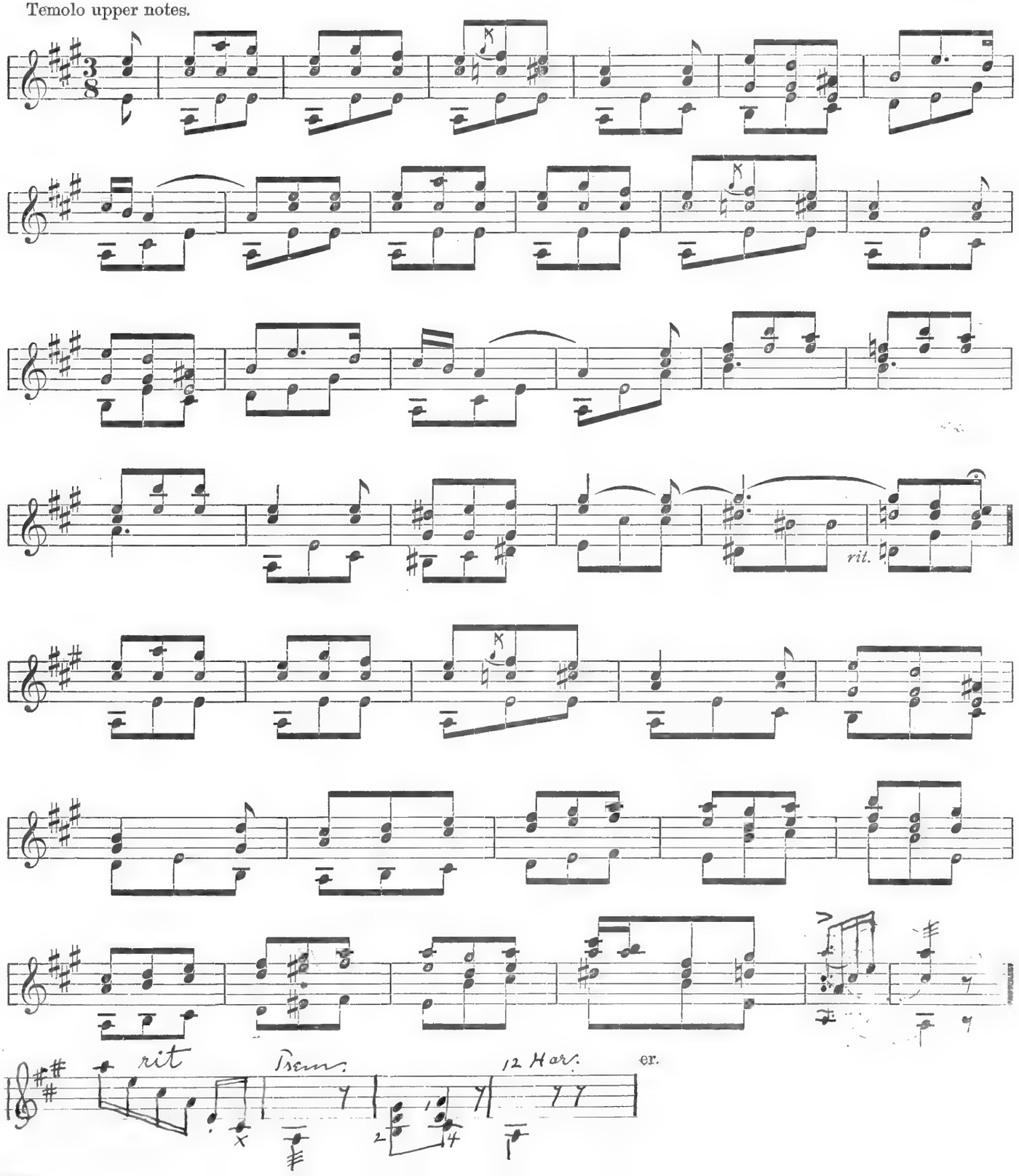
I Dreamt I Dwelt in Marble Halls.

By BALFE. Arr. for Banjo by H. L. HASTINGS.

Temolo upper notes.



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The Stanford and University of California Glee and Mandolin Clubs gave an excellent concert Saturday evening, October 26th, in Golden Gate Hall, which was well attended by an enthusiastic and good-natured audience. As is always the case with these college boys, some were late and some did not show up at all, but those who were there displayed remarkable talent. The Mandolin Club was decidedly better than on former occasions.

Walter Clarkson has assumed the directorship of the late J. B. Francis Mandolin Orchestra, which bids fair to become a rival of Graeber's Club. Just glance over these names and you will admit that there are at least quantity and quality also.

MANDOLINS:—Miss M. Abel, Miss F. Belmour, Miss A. Heeder, Mrs. K. Hathaway, Miss Robertson, Miss Donlon, Miss Maud Bell, Miss Roemer, Miss Sexton, Mrs. Osborne, Mr. Heeder, Mr. Scherr, Mr. Needham.

GUITARS:—Mrs. M. Merritt, Mrs. W. Clarkson, Mrs. L. Dunigan, Miss A. Bose, Miss E. Pratt, Miss Millie Bell, Miss Miramont.

W. Clarkson's Mandolin Club played three selections at an entertainment given by the American Guild, Redmen's Building, October 26th, and received more applause than any other number on the program.

We had the pleasure of appearing on the same program with Miss Elsie Tooker, who, by the way, has just returned from an eastern trip. Miss Tooker played several guitar selections in a very masterly manner, which captivated the large audience. Prof. Graeber played several banjo selections. The concert was given by The Maccabees, Friday, October 25th, in Pioneer Hall.

The Spanish Students' Quintette, under the direction and management of Lombardero & Warren, have been playing at the Pabst Cafe, San Francisco, for some weeks past. They have been replaced by The Venetian Troubadors, a Mandolin Orchestra, composed entirely of ladies. Following is a specimen program of each orchestra:

SPANISH STUDENTS.

1. March, "Campin on the ole Suwanee," Smith. 2. Waltz, "Echo's from Snow Ball Club" (Ragtime), Guy. 3. Selection, "Lucia," Donizetti. 4. Popular. 5. Chilian Dance, "Manana," Missud. 6. Overture, "Poet and Peasant," Suppe. 7. March, "Double Eagle," Wagner. 8, Intermezzo, "Cavalleria Rusticana," Mascagni. 9. Popular. 10. Waltz. "Figaro," Lombardero. 11. Selection "Maritana," Wallace. 12. Finale.

VENETIAN TROUBADORS.

1. March, "Under The Double Eagle," Wagner. 2. Waltzes, "Starlight from Wizard of The Nile," Herbert. 3. Overture, "Pique Dame," Suppe. 4. Cake Walk, "My Rag Time Bride," Johnson. 5. "Traumeren," Schumann. 6. Selections, from "The Bohemian Girl." Beyer. 7. Characteristic Piece, "Hearts and Flowers," Tobain. 8. Medley, "Southern Plantation Melodies," Rang. 9. Water Scene, "Narcissus," Nevin. 10. Waltzes, "The Gypsy Baron," Strauss. 11. Song, "Soldiers of the Qneen," Stuart. 12. Galop, "Climax," Dollinger.

G. T. Morey, has returned to town, after participating in the Street Fair of San Jose.

R. T. Ross, has returned to town and resumed teaching at his former address, where he will be pleased to see all his former pupils. Mr. Ross has been a very sick man and the doctor ordered a change of climate. He has now fully recovered, and we are pleased to see him around again.

The October number of *The Cadenza* to hand. This issue is, indeed, an improvement and well worth the price of subscription. In fact, *all numbers* of this journal are good. This issue also contains a very neat little waltz, for mandolin and guitar, by C. W. Wilcox.

Musical criticism is a dangerous game in Kentucky. One Kentucky colonel has just killed another Kentucky colonel for criticising his boy's banjo playing.

Church and stage have come to amity at Corneville. The play of "The Chimes of Normandy," has that town for a location, but the church there never had a chime of bells until one was lately bought with money raised by a performance of the piece.

On Thursday evening, October 16th, 1900, Prof. Graeber's Mandolin Club were invited to attend a dance given at Post Hall, Alcatraz Island. Several of the members availed themselves of the kind invitation and had a merry time.

The Arion Singing Society of California gave a Grand Concert and Ball in Union Square Hall, Sept. 30. Misses Katie and Mae Heinz, pupils of Prof. Graeber, astonished the large audience with their mandolin and guitar playing. They had to respond to four encores.

Now that it is an assured fact that Valentine Abt is to visit the Pacific Coast again, we hope more teachers will interest themselves and try and give one or more concerts in their town. It should repay you, if not in actual cash, in the amount of advertising you would surely receive.

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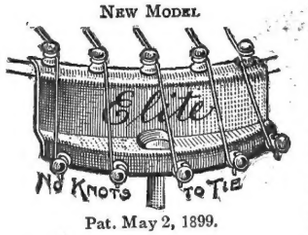

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La Paloma (guitar solo), arr. by L. B. Douglass.....	30
Waltz, The Reveille (banjo solo), by C. H. O'Connell..	30
Pretty Brown Eyes, Song and Dance (banjo solo), by Chas. H. O'Connell	30
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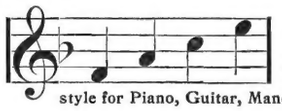

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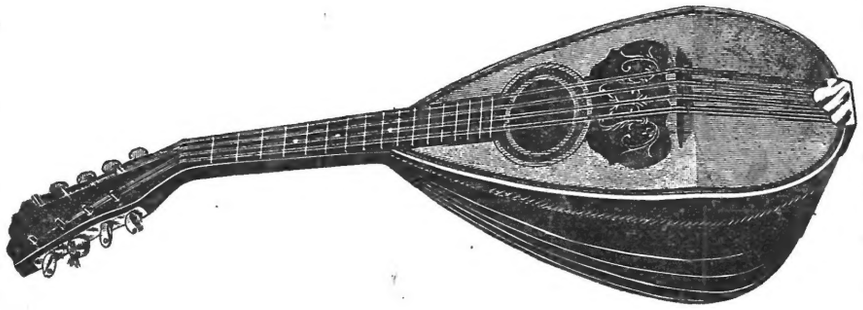

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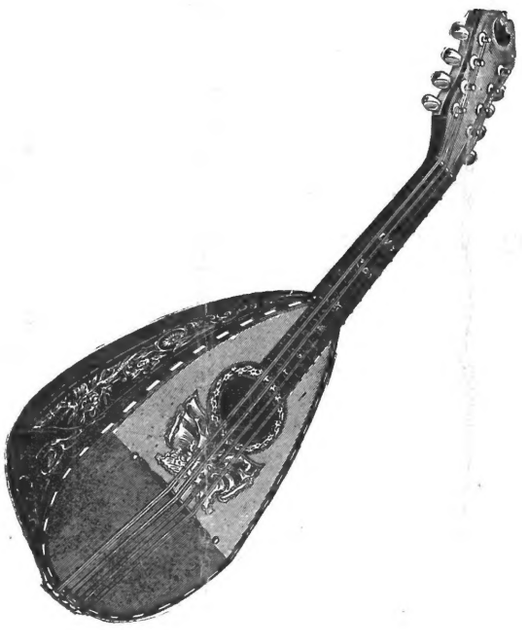

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